Five-hour PBS series shows stark realities of apartheid's grip

"Apartheid — A Special Frontline Series." 10 p.m. Monday-Friday this week on WGTV/Channel 8; also on WPBA/Channel 30 at 9 p.m. Tuesday and 8 p.m. Wednesday.

Television Review

By Monte Plott

Media Critic

The best documentaries don't take sides on issues or overstate cases; they simply let people speak for themselves, and they compel viewers with real-life drama.

That is exactly what happens in this five-hour public television series on South Africa's strict system of imposed racial segregation. There is narration, to be sure, but it is explanatory and, in typical PBS fashion, almost droning in the background, and it is underscored by incredibly dramatic footage of four decades of violence.

There is no need for heavy-handed narration or editorial statements when the people of South Africa speak for themselves.

"We don't want to shoot the black man. We would rather govern him," says a white politician.

A black man remembers that roundups and outright attacks by police were common during the time he sent his 5-year-old son off to his first day of school. The child told his father, "When I go to school and when the police attack, I'm going to jump the fence."

Another black man recollects the 1950s. Pass laws were imposed, requiring blacks to carry what amounted to passports to move or work in their own country. "It was the symbol par excellence of your slave status in this country," he says. "Without it, you couldn't work or go to school or do a damn thing. It became the kind of symbol that unified black people throughout the country ... to overthrow apartheid and everything it stood for."

During five hours, "Apartheid — A Special Frontline Series" offers American viewers a history lesson and — more important — an explanation from various perspectives on how the complicated politics of South Africa have thrust that nation into world view.

(In Atlanta, WGTV/Channel 8 is airing the series in one-hour segments beginning tonight. WBPA/Channel 30 started the series with a two-hour block Sunday night and will air another two hours Tuesday night, broadcasting the final hour Wednesday night and following it with a locally produced program on American reaction to the South African situation.)

In many ways, "Apartheid" resembles the outstanding PBS series "Eyes on the Prize," which aired in January. Embellishing interviews with archival news film, that six-part series chronicled the American civil rights movement.

"Apartheid" takes the same measured approach to history as "Eyes on the Prize" did. But American viewers will find "Apartheid" distinctly different in one area: While most adult viewers are at least familiar with the high points of the civil rights movement, much of what they see in "Apartheid" will be new insight.

The series, an extended version of the thought-provoking PBS current-events series "Frontline," begins before the turn of the century when British and Dutch colonists were at war over South Africa's natural resources. It quickly speeds up to 1948, when white descendants of Dutch "Afrikaner" settlers put in power a government that imposed its doctrine of apartheid, or apartness.

The first four hours of the series were produced last year by Granada Television of England, and much of the television footage is from British archives. According to producers, the series was put together without the cooperation of the current South African government and — with rare exceptions — sitting government officials are conspicuously absent during interviews.

But there are scenes of black families being forcibly moved from one township to another as the government herds black families away from white areas; scenes of government-built townships being laid out along African tribal lines are also shown. The government hoped to foment tribal rivalry, says a white politician, to make use of the "divide and rule" tactic.

There are scenes from the 1950s of a young Nelson Mandela — convicted of plotting sabotage and imprisoned since 1964 — doing a thriving business as a defense lawyer for pass-law violators. (At the time, police were arresting an average of 1,000 blacks a day for not having pass books, according to the documentary.)

There are interviews with whites and blacks, laborers and professional people, supporters and opponents of apartheid.

The series is not flashy or fast. Indeed, it is plain laborious in parts. But for American viewers who want to learn about South Africa, it is an even-handed, detailed study that is worth the time invested.

The fifth hour of the series was produced especially for "Frontline"; it is, in some ways, the strongest and most optimistic segment. It covers an eight-day secret session in July between exiled black leaders of the outlawed African National Congress and prominent anti-apartheid white Afrikaners who slipped out of their country for the meeting.

The session was nothing more than talking, but it was noteworthy for the simple fact that both sides recognized the benefits of doing so.

Apartheid

From Page 1-E

THE ATLANTA CONSTITUTION
ATLANTA, GA.
D. 255,636

DEC 14 1987

BURRELLE'S

The Atlanta Journal
ATLANTA, GA.
D. 185,375

DEC 14 1987

BURRELLE'S

The Indianapolis Star
INDIANAPOLIS, IND.
D. 229,595 SUN. 400,150

DEC 16 1987

BURRELLE'S

'Frontline' shows hope in S. Africa

STEVE HALL

Frontline's ambitious five-part series, *Apartheid*, concludes at 10 p.m. today with a program about hope for South Africa.

In case you've missed the series that began Monday on WFYI-TV (20), it's a thorough, engrossing look at three centuries of racial strife in that country, where a white minority enforces a policy of separateness for the black majority. Most of the programs from Granada Television have focused on the conflicts of blacks and whites.

Tonight's final installment, from *Frontline* producer Irv Drasnin, is different. It examines an unprecedented meeting in July where dissident white Afrikaners — intellectuals, politicians, church leaders and businessmen — and members of the outlawed African National Congress discussed strategies for change in South Africa.

It's a remarkable encounter. The closest parallel one can draw might be plantation owners in the early American South asking their slaves how they would handle freedom if slavery was abolished.

The two groups met for eight days in Senegal, Burkina Faso and Ghana because the ANC is banned in South Africa, where it is illegal for black or white citizens to possess or publish ANC statements or writings.

During the formal meetings and informal conversation, the blacks and whites discussed violence and armed struggle, the role of communists in the ANC and what would happen to Afrikaners if blacks took over the government. Sometimes the talks were pleasant, sometimes uneasy.

But through the program runs a faint glimmer of hope that blacks and whites will be able to achieve a better system of government in South Africa.

Journalist Max du Preez says, "I think more myths and misunderstandings have been exploded in the last four days on both sides ... now that we have proved it's possible for South Africans to sit down together and really talk."

ANC leader Mac Maharaj, imprisoned for 15 years with activist Nelson Mandela, agrees. "The discussion showed great understanding for the first time ... not only that the blacks are being brutalized, but that the white youth are being brutalized, that all of us have been, are being, brutalized by" apartheid.

With this well-done series, *Frontline* has made that point eloquently.

★

V FILM

page E1

Britain amid controversy and news reports about the South government's objections to gram. The South African Em- London wrote heated letters ditor of the Guardian news- Mr. Lapping's former em-

itzer, a press spokesman for h African Embassy in Wash- said he obtained a videotape documentary recently and t distinctly prejudiced the South African govern-

Granada documentary on d is clearly a one-sided and lly biased attempt at gener- bout South African society," r said. "As such, it sadly es very little toward a bet- rstanding of our complex and our earnest endeavors out equitable solutions for blems."

apping, however, said he ortray all sides of the explo- e, interviewing everyone mbers of the African Na- ngress to those in power e all-white National Party. very anxious to try and see ld understand the mind of , the mind of the white lib- mind of the ANC [African Congress], the mind of the pposition group] United tic Front.

e time that we decided to series, South Africa was ," Mr. Lapping said in his tish accent.

d his crew went in with the trying to make sense of South Africa so audiences uld better understand the ews reports were confus- d.

ost dramatic, recurring the time showed white po- ith dogs beating up black townships. Guns were be- nearly always by white po- against blacks.

dly, you had ministers in rnment, particularly 'Pik' Botha, foreign minister, Botha, the president, mak- ents about how they were d to carry through re-

were claiming that they oducing liberal reforms ture you saw on television extremely violent civil pression.

hen there was the third h really was the most puz- ordinary of all . . . neck-

"Frontline" special explores the problems affecting South Africans of all ages and colors in a series beginning tonight at 9 on WETA, Channel 26.

lacing," Mr. Lapping said. "We actually had reports, and occasionally pictures of blacks necklacing other blacks."

"Necklacing" is a technique of filling a rubber tire with gasoline, placing it over the head of an alleged traitor to the black freedom cause, and setting that person aflame, usually with a mob in attendance.

"We thought you'd basically get a better idea of this by going back into the history," Mr. Lapping said.

Go back they did, to 1652 and the earliest Dutch settlers. Many white South Africans long have claimed the country is theirs by right. No black man, they say, occupied South Africa when they first came there. But Part 1 of the series dispels this myth, documenting archaeological evidence that blacks were residents there hundreds of years before white settlers.

Mr. Drasnin's segment documents a meeting in July 1987 between liberal dissident white Afrikaners and leaders of the exiled ANC. The meetings, outlawed in South Africa, took place in Senegal, Burkina-Faso and Ghana.

"We went to Dakar [Senegal] for the meeting of the ANC delegation and dissident Afrikaners who came out of South Africa," Mr. Drasnin said. "We spent 10 days with them."

What his film crew got, he said, is a provocative hour of "original material."

"What we have tried to do is not simply deal with the event, but with the issues that divide black and white South Africa that will have to be resolved one way or another," Mr. Drasnin said.

At the meetings, he said, there were two basic questions the two sides tackled — "What will be South Africa's future?" and "How do we get from here to there?"

"It's a look at the Afrikaner, the white South African, that we have simply not seen before," Mr. Drasnin said. "The film does try to deal with stereotypes. One, the way the South African government would like to portray the African National Con-

Explosive series will lose impact by Channel 8's scheduling

PBS' weekly documentary series, "Frontline," this week airs five hours that promise to fully explore South African apartheid historically, politically and culturally. Its fifth hour could have international repercussions.

Unfortunately, the show that should fill in the gaps of a topic that has caught America's attention will be chopped into five weekly episodes by the Valley's PBS affiliate, KAET-TV, Channel 8. The first hour, airing at 9 tonight on Channel 8, looks at British rule in South Africa and the growth of Nationalism.

The concluding hour, the only one offered for advance review by Channel 8, might even topple a government long before it airs here in January.

The fifth hour is a potent one as "Frontline" brings us what the Big Three commercial networks have failed to cover: one of the illegal meetings between the Black African National Congress and South Africa's white leadership.

The meeting, we're told by "Frontline" host Judy Woodruff, was conducted in such secrecy that its white participants — members of South Africa's Parliament and the country's top professors, clergy, lawyers and businessmen — lied to their own families about their whereabouts for four days last July.

Yet all of South Africa will know this week the names of those who participated. The repressive Afrikaner government, currently "investigating" a CBS News documentary aired 10 days ago on South Africa's youth, will hear some of its own members denounce the constitution under which they function as elected officials.

The meeting, one of several rumored to be taking place but never before penetrated by the news media, was held in Senegal and was dedicated to "a united, democratic and integrated country." Its goal is clearly stated for the "Frontline" camera by both the white and black participants: to "free South Africa." Such words are treason under the current South African constitution.

Producer-writer David Drasnin, a former CBS News veteran who has been producing for "Frontline" since 1981, was not permitted inside the formal meetings. But he was given daily news briefings and he was free to follow the conference participants on social outings and to interview them independently.

What Drasnin brings us is a fascinating and mind-boggling concept: how to rewrite a constitution and exorcise a repressive government without bloodily overthrowing that government in the historically traditional sense. Although violence and bloodshed are common in South Africa today, the participants in this meeting talk of infiltrating the civil service, getting blacks elected to Parliament and other pragmatic means of "finding a solution to the tragedy in our country."

For most of these blacks, such a solution would mean a return to their homeland. The African National Congress, 75 years old, is outlawed in South Africa and its leaders are in exile. They came to the meeting in Senegal from Europe, from the United States and from other parts of Africa.

There also were personal concerns as whites contemplated a nation, albeit democratic, in which they would be minorities.

"Would you take my house?" asks a white man as he tours a museum in the company of a black. "Take your house? No, why would we take it?" asks his companion. "We are in the process of building a democratic South Africa."

"The major fear is that the blacks would do to us what we did to them," another white man says.

There is talk of South Africa's "falsification of history." A white delegate tells of holding back laughter during a government function in which the country's history was defined as beginning with the arrival of white settlers. "There are white heroes and black villains in South Africa's history," says a black man, "and that's the context in which the change must come."

"I think more myths and misunderstandings have been exploded in these four days than in the last four decades," another white man says.

Still, the participants are left with the ultimate dilemma. "How can we get you welcomed into our country?" asks a white history professor. "Maybe the best thing is to get us catapulted into it," a black man says.

Presumably, this fifth hour will mean more to the TV audience after viewing the first four, which are a history of South Africa and its apartheid structure.

The first four hours were purchased by "Frontline" from England's Grenada Television, while the concluding hour was written and produced for "Frontline" by Drasnin.

Nationally, PBS scheduled the first two hours Monday, the second two hours tonight, and the concluding hour Wednesday.

Channel 8's wishy-washy handling of the series threatens to dilute its impact. On the other hand, PBS' scheduling of the five hours just 10 days before Christmas probably means it will not draw a large audience. At both levels, the schedule decisions are abominable.

Barbara Holsopple
TV/radio

PHOENIX GAZETTE
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TUESDAY
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81 HC

'Apartheid' pulls together

By Gordon Walek
Daily Herald TV critic

Last year, in the face of increasingly hostile reaction to its unrelenting policy of racial segregation, the South African government imposed severe press censorship to keep the lid on the fact that the country was coming apart at the seams.

But that didn't dissuade a team of producers from England's Granada Television from completing a remarkable documentary, "Apartheid," which dispassionately describes and analyzes a government policy that divides the country's residents into humans and subhumans.

The first four hours, which straightforwardly document the evolution of "apartheid," meaning "apartness," were produced by the Granada team. The final installment, about an extraordinary July meeting between a group of white Afrikaners and members of the black African National Congress, was produced by "Frontline," the praiseworthy public television series under whose banner "Apartheid" appears.

That the South African government treats its black citizens barbarically is no secret. Since 1948 the Afrikaner ruling party, representing the country's white minority, has consistently denied rights and privileges — including due process and access to the ballot box — to blacks. For a while, the policy worked. Blacks, with few exceptions, accepted it and the international community, hungry for South Africa's diamonds and gold, refused to put up a stink about institutionalized racism.

But as public protest intensified in the last few years, culminating with widespread riots in 1985 and 1986, South Africa jumped from a remote part of the world into headlines and onto "Nightline." Something was happening there and "Apartheid," tells what it was, and is.

TV review

"Apartheid"

Mini-review: Remarkable documentary series

Produced by John Blake, Allan Segal, Mark Anderson, Norman Percy and Irv Drasnin for Granada Television and public television's "Frontline." The five-part series runs in hourly installments at 10:30 p.m. today through Friday on WTTW Channel 11.

Using old newsreels — many of them shocking — and interviews with people involved in the black struggle for equality, the documentary explains how the country became the powder keg it is today. And, despite an optimistic final installment, it tells us why it's likely to blow up tomorrow. It's a ghoulish, evil story — a bad dream one doesn't wake up from.

While open racial warfare and repression have become widespread only recently, tension between blacks and whites in South Africa has been the norm for centuries, ever since the Dutch arrived in 1652. However, the program notes, it wasn't until the official policy of apartheid was adopted in the late '40s that the tide began to turn.

When the Afrikaner party — composed of descendants of the original Dutch settlers — came to power then, not one of the country's nine million blacks was allowed to participate in the election.

"The black man, he would overrun you," says an Afrikaner politician after the party came to power. "And then what would you do? You shoot him. That was the thing we wanted to avoid. We don't want to shoot the black man. We would rather govern him."

Plenty of blacks took umbrage at such talk. The election prompted a policy of non-violent black resistance — a policy that was discarded after 69 blacks were killed during a peaceful protest in Sharpeville in 1960.

In newsreels, white housewives are seen learning how to use bayonets in response to the expectation of a black uprising. Meanwhile, blacks are being forcibly evicted from homes they owned in Sophiatown, a suburb of Johannesburg. Bulldozers then raze the houses and a new, white town, called Triumph, is erected on the site.

The film recounts indignity after indignity that are heaped on the black population until even the South African business community becomes embarrassed at the brutality and appeals for change.

But the minor reforms of president P.W. Botha satisfy no one. Exxon, IBM and a host of multi-national corporations pull their businesses from the country, but even that move doesn't prompt the government to play a different tune.

Were it not for the final episode of this series, one would come away from it depressed, horrified and hopeless.

That installment records conversations among members of the outlawed African National Congress (South Africa's leading black liberation movement) and a group of dis-

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Republican and Democratic Debates

Monday and Tuesday, December 7 and 8, at 8:00 p.m.

On two consecutive nights the leading contenders in the 1988 presidential race debate the issues. Live from Boston's Faneuil Hall, the Republicans square off, then the Democrats, for two hours each. This major event will give audiences a chance to see where the candidates stand on the eve of the 1988 primary races. Judy Woodruff is joined by ABC's Peter Jennings and the *Boston Globe*'s Martin Nolan to pose the questions. ABC's *Nightline* will provide post-debate analysis.

Huey Long

Tuesday, December 8, at 10:30 p.m.

One of the most controversial and dynamic political figures in American history was assassinated on the steps of the Baton Rouge statehouse in 1935. What caused the people of Louisiana to both love and hate Huey Long so much? This award-winning documentary includes interviews with Robert Penn Warren, Virginia Foster Durr, and Long's son, former U.S. Senator Russell Long.

Frontline: Apartheid

Monday through Friday, December 14 through 18, at 10:30 p.m.

What is the future of racially divided South Africa? How did the system of apartheid originate? This unprecedented inside look at the roots of the South African crisis over apartheid traces that country's troubled history, and looks at its future during five hours of moving documentary footage. The history of foreign rule in South Africa, beginning in the 1830s, through the origination of apartheid in 1948 and the resistance of black South Africans, is examined. The final hour of the series is a major new *Frontline* production. (The first four were produced by England's Granada Television.) Producer Irv Drasnin traveled to West Africa to film a round of unprecedented meetings between dissident white Afrikaners and leaders of the outlawed black African National Congress in July 1987. The program is a close look inside this historic confrontation between old enemies, a story of forbidden talks, of human contact and discovery that tells us much about the future of South Africa and apartheid.

Moyers: God and Politics

Wednesdays at 9:00 p.m., beginning December 16; and Thursdays at 2:00 p.m., beginning December 17.

Bill Moyers delves into religious beliefs in contemporary America in this three-part series. In "The Kingdom Divided," Moyers investigates the Methodist Church's conflict over missionaries who support both the Sandinistas and the contras in Nicaragua. The theological and political conflict in Central America pits mainstream U.S. Christians against fundamentalists, Moyers says. "Battle for the Bible" details the schism within the nation's largest Protestant group, Southern Baptists. The final program, "Paradise Restored," looks at a controversial movement called Christian Reconstruction.

A five-part *Frontline* special probes the history and future of apartheid in South Africa.

Peter Turnley/Black Star

BOSTON GLOBE
BOSTON, MA
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DEC 14 1987

NEW ENGLAND NEWSCLIP AGENCY, INC.

YOUNG AFRICAN AND OLD AFRIKANER . . .
. . . from "Apartheid" at 9 on Channel 2.

Critic's corner

"Frontline" returns with a superb five-part (over three nights) documentary on "Apartheid" from 9 to 11 on Channel 2 (see Living section). "Alf" meets a dying child in a hospital in an hour-long episode at 8 on Ch. 4. Philip Michael Thomas, who has so little to do in Miami this year, is the host of "Motown Merry Christmas" with the Pointer Sisters, Smokey Robinson, Run DMC and the Temptations, among others, at 9 on Ch. 4, followed at 10 by Merv Griffin imitating Barbara Walters as host of "Secrets Women Never Share" with the likes of Joan Collins.

"Key Largo," at 8 on Ch. 56, is the class movie of the night. "To Kill a Mockingbird" airs at 8:30 on Ch. 38. On cable: "Butterfield 8" at 8 on WTBS; "Children of a Lesser God" at 9 on Showtime; "Cat on a Hot Tin Roof" at 10:20 on WTBS and "The Gods Must Be Crazy" at 11:30 on The Movie Channel. Also on cable, Shelley Duvall and Ed Asner in "Darlin' Clementine" at 8 on Showtime and Spalding Gray on HBO at 9:30.

The Bears meet the 49ers at 9 on Ch. 5.

– ED SIEGEL

THE WALL STREET JOURNAL 12/10/87

Monday and Tuesday, Dec. 14 and 15, 9-11 p.m. EST; and Wednesday, Dec. 16, 10-11 p.m. EST; on PBS: **"Apartheid."** Appearing on "Frontline," the first four hours of this TV history (produced by Britain's Granada Television) take a fairly evenhanded look at the development of, and resistance to, South Africa's racial policies. Still, the fifth hour, produced by "Frontline," is the most interesting. It documents the meetings between reform-minded Afrikaners and members of the African National Congress that took place last July.

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ERIC MINK

'Apartheid' Special Sets The Standard

THERE'S NO world competition for "greatest injustice," at least not that I know of. Not that there would be any shortage of entries from all points of the compass and all extremes of the political spectrum.

Perhaps the most formidable contender for the top spot in this "worst of the worst" lineup would be South Africa's apartheid system — a government-created, constitutionally sanctioned, forcibly maintained structure designed not only to ensure separation of races but, even more cruelly, to indoctrinate the oppressed into believing they deserve it.

In recent years, Americans have had the opportunity to see and read much about apartheid, but too often the material takes the form of day-to-day dispatches and videotape reports about the latest apartheid-bred atrocity. Occasionally, television has made a more intensive effort to explore the system — as "Nightline" did a couple of years ago with a week's worth of award-winning live broadcasts that included background stories as well as remarkable discussions between allies and adversaries alike.

To my knowledge, however, American viewers have never before been offered so sustained and revealing a look at apartheid as they will see this week on "Apartheid." This five-part series — airing for an hour a night tonight through Friday at 9 on Channel 9 — marks the season premiere of "Frontline," the public television documentary series that has accumulated its own truckloads of awards over the years.

Four of the five hours of the film were produced by four different producers — John Blake, Allan Segal, Mark Anderson and Norman Percy — for Granada Television in England, where they have already aired. The fifth and final hour was produced by Irv Drasnin specifically for "Frontline."

Part one of "Apartheid" begins when and where the injustice began: Not with the first election of the right-wing Nationalist Party in 1948. Not with the initial classifications of South Africans by race shortly thereafter. But with the arrival of the first white Dutch settlers in southern Africa more than 300 years ago.

South African history texts — with the same kind of deliberate distortion employed by the Nazis and the Soviets — teach white children that the land was empty before whites arrived, thereby "proving" their claims to the land. In fact, of course, blacks had highly developed, if tribal, civilizations in place in southern Africa long before whites ever appeared.

The systematic exploitation of blacks, we learn, began after the Dutch, called Afrikaners, fled into the South African wilderness in the mid-1800s to escape British rule, which included a prohibition against slavery. After their so-called historic "trek," the Afrikaners forced blacks out of villages and off productive soil and onto narrow strips of land near the mountain ranges.

This was too little land to support the black population, so blacks were forced to depend on Afrikaner work for their survival, first on farms, later in the gold and diamond mines. To control their black workers, the Afrikaners insisted on segregated housing and travel passes. Violence was the enforcement tool. As tonight's program points out, "The pattern had been set."

Part two, airing Tuesday, picks up the story with the rise to power of the Nationalists in 1948, and the passage of laws and regulations creating apartheid. It also traces the early development of organized resistance to apartheid, mostly through the efforts of a young lawyer named Nelson Mandela and the creation of the African National Congress (ANC).

Part three details the government's deceptive "independent homelands" campaign, actually an excuse for declaring blacks to be foreigners in South Africa, leaving them subject to deportation to the so-called homelands. The effort backfired, creating a radicalized student population that led a 1976 uprising in Soweto township. Its fires, as shown in part four, have yet to be quelled.

The final hour chronicles an extraordinary conference that took place in the African nations of Senegal, Burkina-Faso and Ghana earlier this year. The eight-day conference — which would have been illegal within South Africa — brought together exiled leaders of the ANC and a group of Afrikaners that included, among others, former government officials, political leaders and one-time proponents of the apartheid system. The segment suggests that there may actually be some small ray of hope for the future of South Africa.

As it was with public television's acclaimed "Vietnam: A Television History" series, "Apartheid" will become the standard against which other video works on the subject are measured. Its content is comprehensive and clearly conveyed, and its style is forthright and engaging. It works as television, as well, relying on carefully paced editing (quickened from the British version, I suspect), the use of archival and newsreel footage and interviews with as many of the eyewitnesses to and participants in the events as possible. In short, this is very fine and important work.

□

Kudos are in order to Channel 2 photographer John Ross for a combination of luck and alertness. In Washington with reporter Don Marsh all last week to cover the Reagan-Gorbachev summit, Ross was in a D.C. Metro (subway) station on Thursday hunting for material for a story on the homeless when he heard sirens coming from the street.

Ross charged up to the surface in time to see Mikhail Gorbachev's motorcade screech to a halt across the street and the general secretary hop out and start working the crowd.

Ross and a crew from England's ITN (which also was in the area by chance) were the only television outlets to record the event. Channel 2 news director Sue Kawalerski said the station got requests for and sold the footage to ABC, NBC, BBC and the Conus news service that provides coverage to local TV stations around the country.